

*Semelé*  
*L'Ile de Delos*  
*Le Sommeil d'Ulysse*  
*Cantates Francoises*  
*Aûquelles on a joint*  
*Le Raccommodement Comique*  
*Pieces mises en Musique.*  
*Par Mad<sup>elle</sup> Jacquet de la Guerre.*  
*Gravées Par H. De Baussen.*      *Le prix en blanc est de 5<sup>tt</sup>.*

*A Paris*

chez { *Pierre Ribou Marchand Libraire quai des Augustins .*  
*Foucault rue S.<sup>t</sup> Honoré a la Regle d'Or .*  
*L'Auteur, Me S.<sup>t</sup> Louis, au coin de la rue Regratiere .*

*Avec Privilege du Roy*



*A Son Altesse Electorale  
Monseigneur L'Electeur de Baviere*

*Monseigneur*

*J'avoue que c'est avec quelque Sorte de confiance que je  
prends la liberté de presenter cet ouvrage a Votre Altesse Elec-  
torale. Quand la permission expresse qu'elle a bien voulu  
m'en accorder ne m'autoriseroit pas ; L'aprobation constante  
dont elle a honoré ma Musique, Suffiroit pour justifier mon  
action. Mais, Monseigneur, a cette raison decisive se  
joignent d'autres motifs : et le plus touchant est sans doute le  
plaisir même de donner une preuve publique et éclatante de mon  
zele, a un Prince qui de quelque côté qu'on le considere, merite l'es-  
time et la veneration de tout l'univers. Quel bonheur pour moy,*

que d'attirer encore une attention qui fait actuellement la félicité de  
tant de peuples ! Non, Monseigneur, j'ose en assurer  
Votre Altesse Electorale, sans cette consolation je n'au-  
rois jamais résisté à mes maux, et votre Éloignement m'auroit  
absolument découragée . Si ce premier hommage est suivi du suc-  
cès que j'espère ; Une seconde offrande me fournira bientôt l'heu-  
reuse occasion de Vous renouveler les assurances Sincères du très  
parfait dévouement, et du très profond respect avec lequel je  
Serai le reste de mes jours

Monseigneur

De Votre Altesse Electorale.

La très humble et très obéissante

Servante .

Elizabeth Jacquet de la Guerre .



***I***

Marquez

*Avec Symphonie*

Handwritten musical score for guitar on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values, rests, and guitar-specific symbols like 'x' for natural harmonics and '7', '6', '5', 'b', 'x4', '6', 'x4' for fretted notes. The piece ends with a double bar line and a repeat sign.

Handwritten musical score for guitar. The top staff is in treble clef and the bottom staff is in bass clef. The melody in the treble clef staff includes notes with various accidentals (sharps, flats, naturals) and rests. The bass line in the bass clef staff includes fret numbers (6, 7) and chord symbols (6, 6b7, b7, 7, b7). The notation is handwritten and includes some additional markings like 'x' above certain notes in the treble staff.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef. The melody is in the Treble clef, and the bass line is in the Bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The melody features several accidentals, including sharps and flats, and is marked with "x" and "\*" symbols. The bass line includes a triplet of eighth notes and a sequence of notes marked with "6", "b6", "6", "4", and "3". The lyrics "The Rose Tree" are written below the bass line.

A musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both using a key signature of one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations in the bass staff, including numbers and symbols like "x4/3" and "b".

2 *Recitatif*

Jupiter avoit fait vn indiscret Ser.ment, d'accorder tout aux

Basse continue

vœux d'vne amante si. delle. Semele' doute en. cor du

6 8

rang de Son amant, et ce doute fait son tourment; Elle as:

3 6 6 8 4 3

pire à le voir dans sa gloire immor. telle; Mais l'Amour

x6 8 x8 6

par pi. tié pour elle, d'un plaisir Si funeste é. loigne le mo:

x4 6 x6 6 5 4

6

*Violon* *doux* 3

*ment!* *Semele' ce pen:*

*fort* *doux*

*dant, gemit, Simpatiente.* *Elle se plaint ainsi*

*doux* *fort*

*d'une trop longue ..... at. tente.* *Elle se*

*x6 6 5 b 6 b7 4 \* b b b7*

4

*fort*

plaint ainsi d'une trop longue... atten... te

*Air* *Lentement et gracieusement*

Ne peut-on vivre en tes liens. Sans Souffrir de mor :

tel ..... les peines, Amour, tu promets mille biens, qu'on ne

trouve point dans tes chaî... nes.

Amour tu promets mille biens qu'on ne trouve.

point dans tes chaî... nes.

Un cœur qui s'est laissé charmer; Vn

Cœur qui s'est laissé charmer doit immoler tout à sa flâ...

...me doit immoler tout à sa flâ...me.

Mon amant s'il savoit aimer, deviendrait les

vœux de mon âme; Mon amant, s'il savoit...

...aimer, deviendrait les vœux de mon âme.

previendrait les vœux de mon a ..... me .

6 7 6 7 6 b 7 6 \* 6 \*

du mot fin

*Prélude*  
*bruit*

Notes égales et marquées.

6 3 5

6 3 6 8

6 6 3 6 4 3

*Recitatif*

Mais, quel bruit étonnant se répand ..... dans les

6 7 6

*Violens*

First system of musical notation, measures 1-4. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of two sharps. The lyrics "airs . quel rava . . . ge ;" are written below the bottom staff. Measure 1 has an 'x' above it. Measure 4 has an 'x' above it. There are asterisks (\*) above measures 1, 2, and 3.

Second system of musical notation, measures 5-8. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The lyrics "la foudre gronde" are written below the bottom staff. Measure 8 has a 'b' above it. There is a '6' below the bottom staff at the end of measure 7.

Third system of musical notation, measures 9-12. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The lyrics "Le Ciel S'entrouvre ;" are written below the bottom staff. Measure 10 has an 'x' above it. Measure 12 has an 'x' above it. There are asterisks (\*) above measures 10, 11, and 12. The bottom staff has a 'b' below measure 9, a '4' below measure 10, a '7/3' below measure 11, and a '6' below measure 12. There is a '0' below the bottom staff at the end of measure 12.



et les é-clairs m'annoncent le

maistre du monde.

*lentement et marquez,*

Quel apareil pompeux. quel Spectacle pour

*plus tendrement*

moy ; pardonne, J'avois tort de Soupçonner la foy.

*Symphonie*

*gracieusement*

*Air*

*Quel triom . phe quelle victoire flatte mon cœur am . bi . ti . . .*

*... eux, est il rien d'égal à ma gloire est il rien d'égal à ma*

*gloire, Je vais Jouir du Sort des Dieux.*

*Violen*

*doux* *fort* *fin*

*Je vais Jouir du Sort des Dieux .*

*Je ne veux point que*

*le mis...te.re ca.che le bon..heur de mes*

*Viollon*

*fens ;*

Que lon Sache que Jay Sceu plaire au plus grand Dieu de

Violon

Flute

l'uni... vers.

Violon

Que lon Sache que Jay Sceu plaire,

*doux*

13

Que l'on sache que j'ay Sceu plaire, que l'on sache que j'ay Sceu

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written between the staves. There are fingerings '6' and 'x6' indicated below the bottom staff.

plai-re au plus grand Dieu de l'uni-vers

This system contains the next two staves of music. The top staff continues the melody with some notes marked with 'x'. The bottom staff continues the bass line with various fingerings (6, 4, 6, 6, 6, 6, 7) and a '7' marking. The word 'fort' is written below the top staff towards the end of the system.

Jusqu'au mor fin

This system contains the final two staves of music on the page. The top staff concludes the melody. The bottom staff continues the bass line with fingerings (6, 6, 8, 6, 6, 8) and ends with a double bar line and a final note. There are additional empty staves at the bottom of the page.

14 *brui*

*Marquez et notes égales*

The musical score is written for a two-staff instrument. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various note values, rests, and fingerings. Some notes are marked with an 'x'. The piece concludes with a double bar line.

System 1: Treble staff has a series of eighth and sixteenth notes. Bass staff has a half note rest followed by eighth and sixteenth notes.

System 2: Treble staff continues with eighth and sixteenth notes. Bass staff has a half note rest followed by eighth and sixteenth notes.

System 3: Treble staff continues with eighth and sixteenth notes. Bass staff has a half note rest followed by eighth and sixteenth notes.

System 4: Treble staff continues with eighth and sixteenth notes. Bass staff has a half note rest followed by eighth and sixteenth notes.

System 5: Treble staff continues with eighth and sixteenth notes. Bass staff has a half note rest followed by eighth and sixteenth notes.

## Violon

Recitatif

Ah! quel embrasement tout a coup m'e pou...vante.

Je vois ce Pa

...lais s'enflamer;

Ah!

Musical score for the vocal part of the song "Ciel, Ah! Ciel;". The score is written on three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics "Ciel," "Ah!" and "Ciel;" are written below the middle staff. The bottom staff includes a 6/8 time signature and a key signature of one sharp (F#). The score features various musical notations including eighth notes, quarter notes, and rests.

je me sens consumer;

Ju-pi-

ter, *quel est donc le sort de ton A. mante ?*



First system of musical notation, measures 1-4. The treble staff contains a melodic line with various ornaments (x) and accidentals (b). The bass staff contains a bass line with fingerings (6, 6, 6, 3) and accidentals (b, b, b, b7, 6). The lyrics "Un Souhait me con..." are written above the bass staff.

Un Souhait me con...

Second system of musical notation, measures 5-8. The treble staff continues the melodic line with ornaments (x). The bass staff continues the bass line with fingerings (7, 6, 7, b) and ornaments (x4). The lyrics "duit au dernier des malheurs," are written above the bass staff.

duit au dernier des malheurs,

Third system of musical notation, measures 9-12. The treble staff continues the melodic line. The bass staff continues the bass line with fingerings (6, 6, 6, b, b6, 7) and ornaments (x4, 3). The lyrics "Quel horrible tourment, Je succombe, Je meurs." are written above the bass staff.

Quel horrible tourment, Je succombe, Je meurs.

## Dernier Air

*gracieusement*

## Air

*Lorsque l'Amour nous en chais* ..... ne ,

*de ses plus aimables nœuds ,*

*ne meslons point a ses feux l'ardeur d'une gloire vaine ,*

*Ne partageons point ses vœux ; lorsque l'Amour nous en* ...

chaine , Lorsque l'Amour nous en . .

chais . . . . . ne .

L'éclat, la grandeur su-prême, ne

furent ja mais un bien .

C'est dans un tendre li-en, qu'on trouve un bonheur extrême ,

C'est dans un tendre li... en qu'on trouve un bonheur extrê... me,

Il ne faut compter pour rien l'é... clat, la grandeur

Su... pré me; Il ne faut compter pour rien l'é... clat, la grandeur Su:

: pré me.

Jusqu'au mot fin.

Fin

## Lisle de Délos

2<sup>e</sup> Cantate.

Marquez

Avec Symphonie

The musical score is written for a piano and symphony accompaniment. It consists of five systems of staves. The piano part is marked with various ornaments (x) and fingerings (6, 7, 4, 3, 2, 1). The symphony part includes dynamic markings like 'fort' and 'doux'.

System 1: The piano part begins with a treble clef and a common time signature. The symphony part is in bass clef. The piano part has a series of notes with ornaments (x) and fingerings (6, 7, 4, 3, 2, 1). The symphony part has a series of notes with ornaments (x) and fingerings (6, 7, 4, 3, 2, 1).

System 2: The piano part continues with a series of notes and ornaments. The symphony part has a series of notes and ornaments. The piano part has a series of notes with ornaments (x) and fingerings (6, 7, 4, 3, 2, 1). The symphony part has a series of notes with ornaments (x) and fingerings (6, 7, 4, 3, 2, 1).

System 3: The piano part continues with a series of notes and ornaments. The symphony part has a series of notes and ornaments. The piano part has a series of notes with ornaments (x) and fingerings (6, 7, 4, 3, 2, 1). The symphony part has a series of notes with ornaments (x) and fingerings (6, 7, 4, 3, 2, 1).

System 4: The piano part continues with a series of notes and ornaments. The symphony part has a series of notes and ornaments. The piano part has a series of notes with ornaments (x) and fingerings (6, 7, 4, 3, 2, 1). The symphony part has a series of notes with ornaments (x) and fingerings (6, 7, 4, 3, 2, 1).

System 5: The piano part continues with a series of notes and ornaments. The symphony part has a series of notes and ornaments. The piano part has a series of notes with ornaments (x) and fingerings (6, 7, 4, 3, 2, 1). The symphony part has a series of notes with ornaments (x) and fingerings (6, 7, 4, 3, 2, 1).

Agréable Sé-jour, qui dans le Sein de l'onde, par mille ob-

jets divers, enchantez les re-gards; A-zile du re-

pos; Le Pere des beaux arts vous préfere au-

reste du monde; Il se fait un bonheur sur vos bords écar-

tez; des plaisirs inno-cens que vous lui présentez;

*Pour luy les*

Notes égales et lentement.

*filles de me-moi-re, de leurs divins ac-cords,*

*font retenir les airs; Le protecteur de leur gloi...*

*...re est l'ob-jet de leurs con-certs; Le*

*protecteur de leur gloi ... re est l'ob:*

*Lentement*

jet de leurs concerts, et l'objet de leurs concerts.

*Muzette*  
*Flûte.*  
*Symphonic*

*Gracieusement*

*Egales*

*Reprise* *liez*



First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests, including some marked with an 'x'. The bass staff also contains several measures of music, including a measure with a '7' above it. The system concludes with a double bar line.

*Voix, Air,*

Musical notation for the voice part, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests. The bass staff also contains several measures of music, including a measure with a '7' above it. The system concludes with a double bar line.

*Terpsicore, au son des mu :*

*Hautbois*

Musical notation for the woodwind part, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests, including some marked with an 'x'. The bass staff also contains several measures of music, including a measure with a '7' above it. The system concludes with a double bar line.

*doux*

*zettes ;*

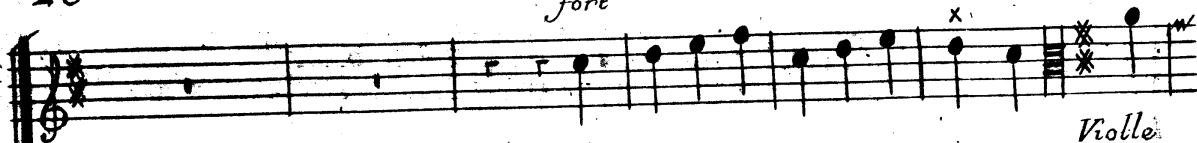
*Ranime des bergers les dan :*

Musical notation for the woodwind part, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests, including some marked with an 'x'. The bass staff also contains several measures of music, including a measure with a '7' above it. The system concludes with a double bar line.

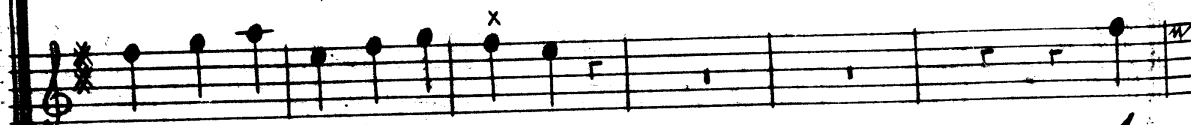
*Égal et fort*

*ces et les chants ;*

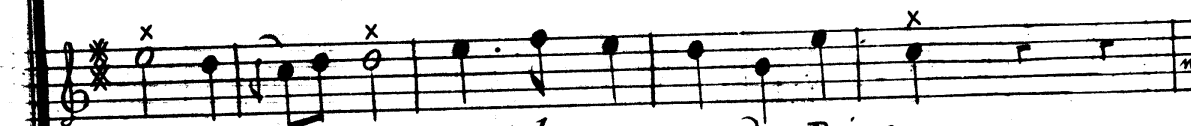
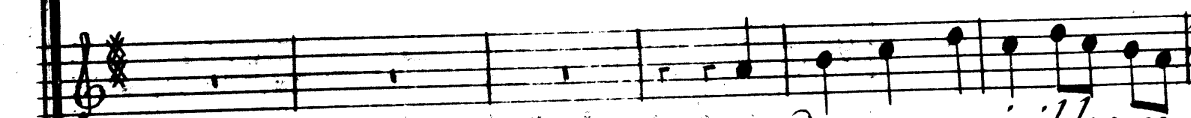
*Et*

*fort*

Violle

*dans ces paisibles re-traites,**An.**fort*

Hautbois

*:nonce par ces mots le re-tour du Printems ;**et dans ces paisibles re-*

Violin I

Violin II

Cello/Double Bass

*fort*

Le Printemps

*Symphonic*

*Marquez*

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, both in treble clef with a key signature of one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a simple, folk-like style, with a series of eighth and sixteenth notes. The accompaniment is written in a similar style, with a series of eighth and sixteenth notes. The score is written in ink on a piece of paper that shows signs of age and wear.

First system of musical notation, measures 1-6. The music is in treble and bass staves. The key signature has one sharp (F#). The tempo/mood markings are *fort*, *doux*, and *lentement*. The lyrics "Regnez, Regnez, brillan..." are written below the staff. Fingering numbers 6, 6, 4, 3, 6, 6 are indicated above the notes.

Second system of musical notation, measures 7-12. The music continues in treble and bass staves. The tempo/mood markings are *fort*, *doux*, and *fort*. The lyrics "...te Flore, Embelissez ces bords;" are written below the staff. Fingering numbers 6, 7, 7, 3 are indicated above the notes.

Third system of musical notation, measures 13-18. The music continues in treble and bass staves. The tempo/mood markings are *doux* and *fort*. The lyrics "Faites par tout éclo.re Vos plus ri...ches tré:" are written below the staff. Fingering numbers x7, 6, x6, 6, 6, 7 are indicated above the notes.

*fort*

*doux*

29

*Egales*

*: sors ;*

*Regnez, brillan*

*te*

*Flo...re ,*

*Embellissez ces*

*bords, faites partout é...clo...re vos plus ri...ches tre:*

30

*fort**doux**fort*

*sors,* *Regnez, brillan... te Flo...re,*

*doux*

*faites par tout é... clo... re, faites par tout é... clo... re vos plus ri...*

*fort et gai* *fin*

*ches tresors,* *Emailliez votre em:*

*lentement* *fin*

*fort* *doux*

*pire de nouvelles couleurs, Que l'aimable zephyre, que l'ai :*

*fort et gay*

*aimable zephyre Se couronne de fleurs,*

*lentement*

*Emailliez votre empire de nouvelles couleurs,*

32

*doux**fort*

Emailliez... votre Em-pi-re. de nouvelles couleurs;

*doux*

Que l'aimable zephire se couronne + se cou-ron...

*fort et gay*

...ne de fleurs;

Re =

*au mot fin*



*Recitatif*

33

De ces chaînes fortunées la tristesse est bannie, la raison s'y repose au

sein d'un doux loisir, la Déesse de l'harmonie y sçait unir tou-

jours la sagesse au plaisir, Sur ce rivage solitaire d'un ac-

cord si charmant naissent les jours heureux, la sagesse ja-

*lentement*

mais n'a rien de trop sévère, et jamais le plaisir n'a rien de dangereux ;

## Symphonie

Flûte

gracieusement

3 6 5 6 6

3

6 x6 6 x6 5 x6

Violle

7 7 4

Air

Coulez...

6 3 6 6 6 6 4 3 5 4 3

doux

Flûte et hautbois

dans une paix profonde, coulez Cou...

6 6 5

X6

Handwritten musical score for Violle and Violon. The score is written on ten staves, with the Violle part on the upper staves and the Violon part on the lower staves. The music is in G major (one sharp) and 3/4 time. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are written below the staves, and the tempo/mood markings "fort" and "doux" are present. The page number "35" is in the top right corner.

*fort*

lez ... moments délicieux, *Violle*

*doux*

J. mitez, Imiter le cours de l'on ...

*Violon*

de qui vient ar... ro... ser ces

36

*fort* *doux*

*lieux,* *Violle* *J. mi...tez*

*Violle* \* x6 *f* \* \* 7 \* \* 6

*Imitez le cours de l'on . . . . . de qui vient arroser ces*

*lieux, qui vient arroser ces lieux ;*

*fort* *Violle*

6 43 0 0 6 6 6 4 3

37

*doux*

*fin*

*Le long d'un si charmantrivage, elle cou*

*Violon*

Handwritten musical score for the piece "le parmi les fleurs." The score is written on three staves. The first staff contains a melodic line with various accidentals (sharps, flats, naturals) and some notes marked with an 'x'. The second staff begins with a treble clef and a key signature of one flat (B-flat), followed by a series of notes and rests. The third staff continues the melody, with some notes marked with an 'x' and others with fingerings (6, 4, 3). The piece concludes with a double bar line and the word "Vielle" written below the staff.

Handwritten musical score for a piece titled "C'est une fidèle image de nos tranquilles jours". The score is written on three staves. The first staff begins with the word "doux" and features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff contains the lyrics "C'est une fidèle image de nos tranquilles jours" and includes a 6/8 time signature. The third staff continues the melody and includes a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten annotations like "x" and "f".

*cœur;* *C'est une fi...*

*doux*

*: delle i... ma... ge x C'est une fi... delle i... mage de nos*

*tran... quil... les douceurs;*

*Violle*

*Recitatif*

40 Violon et Flûte

Chaconne

6 7 x 6 4 7/3 6/4

Egales

6 7 6/3 6/4 4 7/3 6

7 x6 4 3 6 6 6/4/3

7 6/4 7 6/4 7 6 6 6/4/3

Egales

7 6/4 7 6/4 7 6 7 6/4/3



7 6 4 7 6 7

6 7 6 7 6 7

*Vox*

*fort*

Les arbres rejouir a gi tent leur feuillage ; L'air

7 6 4 3 4 7

*doux*

est plus pur et plus serein, Les oiseaux a l'en vi re...

7 x6 6 6

*fort*

*doublent leur rama* ..... *ge* ;

*doux*

*Les oi...seaux a l'en...vi,* *re.doublent leur rama* .....

..... *ge* , *re.doublent leur rama* ..... *ge* ..

*fort* *doux* *fort* *doux* *fort* *doux* 43

*Symphonie*  
*de*  
*Rossini*

*Flûte*

*lentement* *doux* *fort* *doux* *fort* *doux*

*fort* *doux* *fort* *doux* *fort* *doux* *fort*

*doux* *Eclat*

*Violle seule*

*fort*

*Voix gracieusement*

*fort*

*Ecoutez les sons touchants, de la tendre Philomèle,*

*doux fort doux fort doux*

*doux*

*fort doux fort doux*

*L'E*

*fort*

*Flûte*

*cho S'éveille à ses chants et les re-dit après elle, fort*

*doux fort doux fort doux* 45

*Echo fort doux*

*Echo fort doux*

*lentement*

*fort*

*fort doux fort doux*

*Voix*

*L'Echo se:*



*fort*      *doux*      *fort*      *doux*      *fort*      47

*lentement*

*doux*      *fort*      *doux*      *fort*

*Voix*

L'Echo seveille a ses chants, et les re-

*fort*      *doux*      *fort*      *doux*

*Flûte*

- dit et les redit apres elle;

48

*fort* *doux* *fort* *doux* *fort* *doux*

*fort* *doux* *fort*

*fort* *doux* *fort*

*doux* *Echo*

*doux*

6 7 6 7 6 7

*Seule*



*gracieusement* 49

*Prélude*

*Basse*

*Air* *Violon*

*Notes égales*

*Durez toujours tranquilles Jeux, Durez tou :*

*Violon*

*jours, tranquilles Jeux, Durez toujours, tranquilles Jeux ;*

*et donnez vous en fin la sagesse pour guide, dans ce jour heureux ;*

*fort*

C'est elle qui pré-si-de; Durez tou'

jours tranquilles jeux, Durez toujours, tranquilles jeux et donnés-

*fort*

-vous en fin la Sage-se pour guide;

*fort*

First system of a musical score, measures 1-4. It consists of a vocal line and a piano accompaniment line. The key signature has three sharps (F#, C#, G#) and the time signature is 9/8. The vocal line begins with a whole note, followed by eighth notes. The piano accompaniment features a steady eighth-note pattern. Fingering numbers (6, 7, 6) are present in the piano part. A fermata is placed over the final note of the system.

*Dans ce Séjour heureux, C'est elle qui préside ,*

*doux*

Second system of the musical score, measures 5-8. The vocal line continues with eighth notes and includes a fermata. The piano accompaniment continues with eighth notes and includes a fermata. Fingering numbers (6, 7, 6, 4, 6, 7, 6, 4) are present in the piano part.

*Dans ce Séjour heureux, C'est elle qui préside, C'est elle*

*fort*

Third system of the musical score, measures 9-12. The vocal line continues with eighth notes and includes a fermata. The piano accompaniment continues with eighth notes and includes a fermata. Fingering numbers (6, 4, 7, 6, 6, 6, 4, 3) are present in the piano part.

*qui pré-si-de ;*

*doux*

*fin*

*lentement*

*Lors que vous marchez sur ses pas, quel Spectacle est plus agré*

*fin*

6 4 7 \* 6 \* x6

*able, elle vous prête des apas, et vous la rendez plus aimable,*

6 \* 6 6 x6 5 \* 6 x4 x6 \*

*Un peu gay*

*fort*

*Lors que vous marchez sur ses*

6 7 \* 7 6 x4 3 7 4 \*

6 3 5 \*

*fort* *doux*

*lentement*

*- pas, quel Spectacle est plus agreable,* *Elle vous*

*fort*

*preste d'as a. pas, et vous la rendez plus aimable;*

*Vn peu gay*

*Durez toujous tranquil.*

*Fin* *Jusqu'au mot fin*

*Le Sommeil d'Ulysse 3. Cantate*  
*Avec Symphonie*

*Symphonic*

*Marquez*

2 3 6 6 6

6 6 4 3

2 6 x4 6 x6 6

6 6 4 6 6 4 3 6 4

*Recitatif*

*Après mille travaux, L'infatigable Vaisseau*

*se à Neptune ir-ré-té; croit cacher son Vaisseau.*

*Mais, ses efforts sont vains, ce Dieu veut qu'il pé-risse,*

*et qu'un gouffre soit son tombeau.*

*gracieusement et un peu louré.*

*Sur une mer large et profonde, Il*

*l'aperçoit guidé par les zéphirs voguer*

*au gré de ses desirs; et regner. et re-*

*gner comme lui sur l'onde;*



*Il l'aperçoit, guidé par les zé phirs*

*voquer... au gré de ses desirs et re...*

*gner et re-gner, comme lui sur l'on-de, et re-gner*

*et re-gner comme lui sur l'on-de.*

*Recitatif*

*une injuste fureur s'empare de ses sens, et les remplit d'horreur.*

*Tempête*

*Vivement*

Marquez

*Tempête*

Vivement

Marquez

The musical score consists of six systems, each with a treble and bass staff joined by a brace. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often grouped in beams. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings like 'f' (forte) and 'sfz' (sforzando) are present. Performance instructions include 'x' for breath marks and '6' for sixteenth-note patterns. Some measures contain complex figured bass-like symbols such as '7b6', '6 4 3/4', and '6 6 6 6 6 6 6 6'. The piece concludes with a double bar line and repeat dots.

First system of musical notation, measures 1-4. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of two sharps. The music consists of continuous sixteenth-note passages in both staves. Fingering numbers (6, 5, 6, 3, 6, 6, 5, 4, 3, 5, 6, 5) are written above the bottom staff.

Second system of musical notation, measures 5-8. The top staff continues the sixteenth-note pattern. The bottom staff features a vocal line with lyrics. The word "doux" is written above the first measure of the vocal line. The lyrics "Pour perdre ce guerrier, Il se livre a sa" are written below the vocal line. Fingering numbers (3, 6, 5, 7, 6, 6, 5) are written above the bottom staff.

Third system of musical notation, measures 9-12. The top staff continues the sixteenth-note pattern. The bottom staff features a vocal line with lyrics. The word "forte" is written above the first measure of the vocal line. The lyrics "rage. De tonnerres bruiants" are written below the vocal line. The word "doux" is written above the second measure of the vocal line. The word "tournez" is written above the third measure of the vocal line. Fingering numbers (4, 6, 6, 6, 7, 7) are written above the bottom staff.

*fort*

*de foudroyants éclairs ;*

*doux*

*Il fait briller . . . . . Gronder les*

*fort*

*Air ;*

*I.v.ni.vers allar . .*

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into three systems, each with two staves. The first system is marked 'fort' and contains the lyrics 'de foudroyants éclairs ;'. The second system is marked 'doux' and contains the lyrics 'Il fait briller . . . . . Gronder les'. The third system is marked 'fort' and contains the lyrics 'Air ;' and 'I.v.ni.vers allar . .'. The music features various ornaments (marked with 'x') and fingerings (marked with numbers 3, 4, 5, 6, 7). The piece ends with a repeat sign and a final cadence.

me' craint un nouveau naufrage, Tous les vents de... chât.

... né lu ... tent contre les flots;

*fort*

Le vaisseau renversé, cède à l'affreux orage ,

*fort* *doux* *fort*

du pa. roît; et la Mer engloutit ce Heros .

*Symphonie*

*Viellon et Flûte*

*graciously*

*Air*<sup>3</sup>

*Venés Minerve bien fa.sante,*

*Vous qui prenez soin de ses jours ;*

*Hâtez-vous Déesse puis :*

*don't*

*sante, volez ..... volez volez a Son secours*

no.

*égal*

64

*doux**fort*

le z . . . . . volez, volez, volez, volez à son secours;

Quand il vit la

troupe immortelle Sur Ilion se partager, avec le consouye, fidele sous

vos loixjl scut se ranger, sous vos loixjl scut se ranger;



Venez, Minerve bienfaisante ; *Au mot fin*

*Recitatif*

Nos vœux sont exaucés ; vne si chere

tête échape enfin à la tem-pête ; Vn azile de-li-ci...

*lento*

cœur du Dieu qui le poursuit rend la colere vainc, par un Som-

meil miſericordieux, la Déesse adoucit sa pei...ne ;

*Flûte*

*Symphonie  
Sommeil.*

*Internment*

graciously consent

*Symphonie*  
*Sommeil.*

The image shows a page from a musical score for 'Symphonie Sommeil' by Debussy. The title is written in a stylized, cursive font at the top left. The score is for a piano and violin. The piano part is written on a grand staff (treble and bass clefs) with a 3/2 time signature. The violin part is written on a single staff with a treble clef. The tempo/mood is indicated as 'gracieusement' (graciously). The score consists of several systems of music, each with a piano part and a violin part. The piano part features a complex, flowing melody with many accidentals and ornaments. The violin part provides a harmonic accompaniment, often with sustained notes and some melodic lines. The notation includes various musical symbols such as notes, rests, accidentals, and ornaments, as well as performance instructions like 'gracieusement' and 'Violle' (Violin). The page is numbered '1' in the top right corner.

*doux*

*Dor. mäs.* *Dormés.* *ne vous deffendés*

*fort*

*pas d'un sommeil, d'un sommeil si rempli de char.mas ;*

*doux*

*Dormés,* *Ne vous deffendés.*

The musical score is written on two systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system includes the lyrics 'Dor. mäs.', 'Dormés.', and 'ne vous deffendés'. The second system includes the lyrics 'pas d'un sommeil, d'un sommeil si rempli de char.mas ;'. The third system includes the lyrics 'Dormés,' and 'Ne vous deffendés.'. Performance markings include 'doux' at the beginning and 'fort' in the middle. Fingerings and other technical markings are present throughout the piano part, such as '6', '3', '7', '6', '6x6', '3', '7', '6', '8', '6', '7', '6', '4'.

pas d'un sommeil ..... d'un sommeil si rempli de char :

4 6 8 9 6 9 6 7 7

*fort*

*mes*

3 3 5 6 8 6 7 6 6

*doux* *fort*

*Ah!* *Ah!* que le repos à d'appas ; quand

6 7 3 6 7 6 \*

*Forc*

*Il suc.cede, à tant d'allarmes.*

6 6 \* 5 7 4 \* 6 6 6 6 6 6 6 6

*doux*

*Ah! Ah!... que le repos à d'appas, quand il suc :*

6 9 3 7 6 6 6 6 6 6 6 6 6 6 6 6

*fort*

*cede à tant d'allarmes ;*

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

70

*doux*

fin *fort*

plus laborieux exploits, j'l est beau qu'un Heros s'expose.

6 7 8

*doux*

Mais, Il faut aussi quelque fois, que ce même Heros re po

6 6 6 6 6 6 6 6 6 6

*fort*

se, que ce même Heros re po se

6 6 6 6 6 6 6 6 6 6

*doux*

*Aux plus laborieux exploits Il est beau*

*font* *doux*

*qu'un Heros s'expose,*

*Mais, j'l*

*faut aussi quelque fois que ce même Heros re..po*

Handwritten musical score for "Le Chant du héros" by G. B. Simeoni. The score is written on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff includes the lyrics "se, que ce même Héros repo... se; Dormez," and ends with "du mot fin". The music features various note values, rests, and dynamic markings like "fort" and "Dormez,". There are also some handwritten annotations like "x" and "6" below the notes.

*Recitatif*

Mais, quel songe se mêle à cet enchanement, Minerve à

son esprit presente du Destin qui l'attend vne jmage ri. ante, et lui

tient ce discours charmant;



*Alainois ce Roy que l'univers admire, en ces heureux cli :*

*mais exerce son Empire, envain mille en.ne.mis, dans leurs ja :*

*loux transports, ont fait contre lui seul, les plus puissants efforts,*

*Contraint d'armer son bras, Il n'a pris son tonnerre, que pour mieux*

*affer.mir le repos de la Terre, ce Mo.narque attentif au bon :*

*Vivement*

*Violons et Flûte*

# 3. Air

75

Ulis se que la gloire appelle triomphe en ces

*Violon* *Voix*  
aimables lieux Ulis se que la

*forte*  
gloire appelle tri. om. phe triomphe en ces aimables lieux

*doux*  
Il y voit finir la querelle qui troubla si long

*doux*

*fort*

*terns les Dieux .*

*Il y voit finir la querelle qui trou*

*fort*

*bla si long terns les Dieux .*

*Ulysse*

*que la gloire appelle ;*

*trion...phe ,*

The musical score is written for three systems, each consisting of two staves (treble and bass clef). The key signature is one sharp (F#). The first system begins with a treble staff containing a melodic line with several 'x' marks above it, and a bass staff with a more active line. The second system continues the melody in the treble staff and adds a new line in the bass staff. The third system features a more complex texture with multiple lines in both staves. The lyrics are written in French and are interspersed between the staves. Performance markings such as 'doux', 'fort', and 'trion...phe' are present. Fingering numbers (6, 7, 4, 3, 5) are written below the notes in the bass staff of the second and third systems. The score ends with two empty staves.

trionphe... en ces aimables lieux, Vlisce que la gloire appelle

*forte*

8 \* x6 6 6 4 7 \* \* 4 6 5 \* 6 x6 \*

*forte* *adieu*

trionphe... triomphe...

4 6 5 \* 6 6 3 6 7 *forte* \*

*forte*

... en ces aimables lieux.

x6 6 7 6 x6 6 4 \* 6 6 5 4 \* 4 3 \* 6 6 4 \*

doux

*fin*

*Lorsqu'un Heros suit la sagesse, et qu'il la prend pour son appui*

*Violon*

fin

*a son parti tout s'intéresse, tout agit, tout combat, tout a :*

fort

—git, tout combat pour lui ;

*à son parti tout intéressé,*

tout a git, tout combat, tout a git, tout combat pour lui ;

Fin

au mot fin

*Raccommodement Comique*  
de Pierrot et de Nicole

Pierrot

Pourquoy viens tu m'aga :

Nicole

Qui t'empêche de passer ; C'est toi qui m'acroches ;

cer ? C'est toi qui m'acroches ; oste toi ;

lais.se moi, moi, Pierrot. un mot, Sans aucune ran :

Nicole une parole, Sans aucune ran :

: cure touchejci, tens la tienne, frappe dans la mienne, :

: cure, touche la, tens ta main, frappe dans la mienne la voi...

*Duo Vivement*

la voila, commence. un Silence. ha que de fa. con, :

: ci, a. vance, ha, que de facon, ha, que de fa con touche

*un Silence*



... touche là tout de bon, ha, que de fa-çon

là tout de bon, touche là tout de bon, ha que de fa-çon, touche là tout de bon, ha que

... touche là tout de bon, ha ha

de fa-çon, touche là tout de bon, ha que de fa-çon, ha que de fa-çon, touche

ha que de fa-çon, touche là tout de bon, touche là, touche là,

là tout de bon, ha que de fa-çon, touche là, touche

touche là tout de bon;    hà que de fa.çon, touche là touche  
 là, touche là tout de bon, hà que de fa.çon, hà que de fa.çon, touche là, touche.

là tout de bon.    hà que de fa.çon    touche  
 là tout de bon, hà que de fa.çon, hà que de fa.çon, touche là tout de bon, touche.

là tout de bon, hà que de fa.çon;    hà    h'à    hà que de fa.çon  
 là tout de bon, hà, hà, hà que de fa.çon, hà que de fa.çon, touche là tout de bon,

con touche la tout de bon, touche la, touche la touche la tout de bon,  
 ha que de façon, touche la tout de bon touche la touche la tout de bon,  
 6 2 6 7 6 8 4 7

*Fin du Duo Et des Cantates .*

## *Avertissement*

*Comme les Cantates que je presente au Public Sont un peu longues  
 Jay cru devoir me borner a trois . Je les ai accompagné de Symphonies  
 convenables aux Sujets, et j'espere que la maniere dont on les trouvera diversifiées,  
 les empêchera d'ennuyer . On m'a flatté jus qu'ici que ma Musique repondoit  
 assez bien aux Paroles sur lesquelles j'ai travaillé . C'est aussi ce que je me pro-  
 pose toujours, persuadée que des Chants qui n'expriment point ce qu'on chante,  
 quelque travaillés qu'ils soient d'ailleurs, ne peuvent que déplaire aux vrais  
 Connoisseurs, c'est à dire à ceux dont le goût s'accorde avec le bon Sens .  
 Tous les Airs de ces Cantates peuvent être détachés, et on peut les chanter  
 Sans Symphonie .*

*Je mets a la fin de l'ouvrage le Duo de Nicole et de Pierrot, sous le titre  
 de Raccommoement Comique . maveüe est de le faire connoître tel  
 que je l'ai composé . C'est une Basse, et un Dessus, et il étoit bien difficile qu'on  
 l'excutat en Hautecontre Sans en corrompre l'harmonie . Si ce livre à le  
 bonheur de plaire, j'aurai lieu de me féliciter des Soins et de l'application  
 qu'il m'a coûté .*

*De Boursier sculpteur*